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No. 165.]

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EVERYONE interested in the Choral Festivals held at the Crystal Palace will be glad to know that the members of the Choral Festivals Committee have already met and determined to make further strenuous efforts to induce the railway companies to reduce the fares for country singers before next year's festivals. From what we learn, we believe there is more hope of success than when the companies were approached before. With reduced dividends, perhaps the shareholders of the various companies will put pressure on their respective directors not to decline this traffic. During the last two years the companies have lost thousands of pounds owing to their enormous rise of fares for singers. They may have hoped that the choristers would ultimately come to their terms; but that is impossible, as the great majority of them really cannot afford it. After two years' experience, it is to be hoped the companies will see their mistake, and for next summer's festivals will revert to their old terms.

We offer our congratulations to Mr. Fountain Meen, organist of Union Chapel, Islington, and of the Nonconformist Choir Union. At the recent installation of the Duke of Connaught as Grand Master of the Freemasons, H.R.H. conferred on Mr. Meen the rank of Past Grand Organist. All who know Mr. Meen will admit he is a "grand organist," but he is certainly not yet "past."

We regret to record the death of the Rev. J. Hale Stephens, of Chepstow, an occasional and always welcome contributor to our pages. He was for a time a member of the Nonconformist Choir Union Committee. Never in very robust health, he had been ill for some time, and passed away peacefully on July 22.

We call the attention of our readers to a Special Offer made by our Publisher, full particulars of which will be found on the last page of this issue. Choirs accepting this offer will be more than satisfied with their bargain.

Mr. Andrew Carnegie evidently wishes to encourage good church music. He has offered to bear half the cost of new organs in the following churches:—Hilton Ch., Woodside, Aberdeen, £375; Clola Ch., Aberdeenshire; Erskine Ch., Falkirk, £350; St. James' Parish Church, Edinburgh, £300; South Ch., Peterhead, £212; South Leith, £400; John Ker Memorial Ch., Aberdeen, £350; Baptist Ch., Cambuslang, £125; Parish Ch., Newport, Fife, £250; Trinity Ch., Glasgow, £360; St. Machar's Episcopal Ch., Bucksburn, Aberdeenshire. There are no doubt many congregations in England who would like to make the acquaintance of Mr. Carnegie and his money.

The Wesleyans proceeded a step further at their recent Conference in connection with the new Hymn Book. We learn that the report of the Committee on the new Connexional Hymn Book was presented, and it was resolved: "That the new Hymn Book be constructed as a unity to cover the whole ground of our Wesleyan Methodist worship, doctrine, and experience, and that the substance of Wesley's original Hymn Book, with certain modifications, would find its fitting place in the central portion of the book, which deals with the offer of the Gospel and the history of Christian experience." There is to be no portrait, and the title is to be "The Methodist Hymn Book," with no other words except the usual *imprimatur* on the title-page. The total number of hymns will be about 1,000. A suggested Table of Contents was approved. It was resolved that the applications



of the Methodist New Connexion and of the Wesleyan Reform Union to be allowed to use the new book, and to co-operate in its preparation, should be allowed; and on the Committee of Selection afterwards appointed, two places were given to representatives of the former, and one to a representative of the latter Church.

The death of Mr. James Greville Clarke, M.A., J.P., editor of *The Christian World*, at a comparatively early age, is deeply regretted by all who take an interest in religious journalism. Mr. Clarke was a most modest and quiet worker, and his appearances in public were very rare. But his influence has been world-wide. Like his father, he was broad in his views, but he was always courteous in his treatment of those who did not agree with him. Though for some time past he knew his death was not far off, he went on with his duties in his usual cheerful manner, and one of his final requests was that there should be as little mourning as possible,

and very little said about him. By his own desire his body was cremated. A largely-attended Memorial Service was held in Caterham Congregational Church, when an impressive address was given by the Rev. J. Brierley, of *The Christian World*. We believe Mr. Clarke was the only editor of a religious newspaper who regularly inserted a column devoted to music.

Messrs. Alexander Tucker and Alexander Watson are arranging musical, poetic, and humorous recitals for Free Church Literary Societies, Social Unions, etc., during the coming winter. Both are so well known as most interesting and refined entertainers, that their new project is sure to meet with success. We have known both gentlemen for a considerable time, and are fully acquainted with their programmes. We can therefore cordially recommend all Literary Societies needing a bright and varied entertainment to communicate with Mr. Tucker at Enfield.

Passing Notes.

DY recent paragraph on the small number of hymns in actual use by congregations as compared with the large number contained in the average Hymnal seems to have aroused some interest. Two or three organists have written me on the subject. I give the following letter of Mr. Harry J. Houlden, of the Baptist Church, Canterbury, as being most to the point. Mr. Houlden writes:

The Hymn-book we use ("Psalms and Hymns") contains 1,271 hymns, and during the last five years we have sung about half of them, namely 638. This, I fancy, is more than you would find in most churches, and may be partly explained by the fact that we sing six hymns at both the morning and evening services. Of the number given we have sung 200 once, 114 twice, 76 three times, 60 four times, 51 five times, 30 six times, 29 seven times, 26 eight times, 14 nine times, 10 ten times, 8 eleven times, 6 twelve times, 5 thirteen times, 4 fourteen times, 3 seventeen times, and 2 eighteen times. The two favourites are Wesley's "Jesus, Lover of my soul," and "Crown Him with many crowns"; and next in order come "At even ere the sun was set," "O worship the Lord in the beauty of holiness," "Come to the Saviour now," "I heard the voice of Jesus say," "Art thou weary," "Eternal light," and "O Jesus, I have promised."

These statistics, it will be seen, bear out my contention that a very large number of hymns in our Church collections are never sung at all. But I am a little surprised at Mr. Houlden's list of "favourites." The first half-dozen favourites in any magazine plebiscite would certainly bring out a very different set of hymns. But perhaps these Canterbury favourites are simply the minister's favourites.

Stands Presbyterian Scotland where it did? In the matter of the organ it certainly does not. It is not so very long ago since a Glasgow congregation put a fine organ down in a cellar below the church for the Clyde rats to play on; not so very long ago

since Dr. Robert Lee, of Old Greyfriars, Edinburgh, was worried into an early grave because he had the temerity to introduce a primitive instrument into his Sunday services. These were the days when changes in the bald and unimpressive form of the old church service were being resisted at every step by people whose main effort seemed to be to get as far away from art of every kind as it was possible to get. But now all that is changed. And there is no better indication of the change than the announcements which are being made almost daily in the Scottish newspapers, that Mr. Andrew Carnegie, the multi-millionaire, has made a gift of an organ to this congregation or the other. It is difficult to say how many Free Libraries Mr. Carnegie has endowed; it will be equally difficult by-and-by to say how many organs he has presented to Scottish churches. I do not think it is an edifying business, this begging for organs on the part of congregations who are perfectly able to pay for their instruments, but one is glad to find that the ancient objection of the true-blue Presbyterian to the "kist o' whistles" has apparently vanished so completely. The introduction of an organ does not necessarily mean the improvement of the psalmody, but it at least indicates that a congregation has come to appreciate the value of the aesthetic in the church service. And so let the Carnegie organs increase. Meantime, the organ builders are reaping a rich harvest on the northern side of the Border.

Some two years ago we were presented with a book telling us all about the hymns and hymnwriters of the new "Church Hymnary." It was only natural that a book should follow dealing with the music of the Hymnary, and I may say at once that the work prepared by Mr. William Cowan and Mr. James Love in collaboration is not only an admirable companion to the Hymnary itself, but a valu-



able contribution to the history of our church music. Mr. Love, a well-known Presbyterian Church organist, had already proved his capacity for undertaking such a work by his exhaustive treatise on "Scottish Church Music," published in 1891. While in no way seeking to underestimate the value of Mr. Cowan's labours, it is easy to see that Mr. Love's knowledge has made the foundation of the new manual. The book is divided into two sections, historical and biographical. In the former section we have, under the name of each tune or chant, the exact title and date of the book or other publication in which it originally appeared. This is followed by such other information as has been obtainable in regard to the words for which the tune was composed, the changes it has undergone, and other particulars of interest as to its usage and history. In the biographical section are to be found notices of all the composers represented in the "Church Hymnary," and its companion work, "The Psalter in Metre." The book is one which no student of church music can afford to be without, for it summarises the latest obtainable information about the source and history of our psalm and hymn tunes. It is published, I should add, by Mr. Henry Frowde.

The question of what is to be done with the late-comers at concerts and recitals has been raised again by one of the London musical critics. It is a question with which, on its practical side, we are

all but too well acquainted. It does not matter when a concert begins or when it ends, there are always people who come late and go early. I have often thought that it would be an interesting experiment in the study of human nature to try to find the limits to which these disturbers of the concert peace would really go. No one ever saw an entertainment begin late enough to prevent somebody arriving after it had begun; and if I were a betting man, I would readily wager a goodly sum that if a concert were announced to begin at nine and end at ten, there would be some people arrive at 9.15, and some go away, with great impressiveness, at 9.45. It is a kind of disease, just like the family gossiping of the female concert-goer, which one generally contrives to hear at least as well as the music being performed. Probably you can do nothing with the concert-chatterer, unless you were to speak the truth in love by reminding her of the Apostolic injunction which bids a woman be silent in public. But there should be no great difficulty in dealing with the late comers and the early goers. You can kill them by a little courage. You can lock the doors and let them come and go only between the pieces; or, if the doors must be kept open, and they insist on coming and going at the wrong times, you can stop the music until they stop the disturbance. That would very soon bring these selfish humbugs to their senses. Meanwhile, I suppose we must continue to have our tempers ruffled and our corns squeezed.

J. CUTHBERT HADDEN.

Singing Out of Tune.

WHAT excuse can there be for the vocalist who habitually sings out of pitch, "off the key," as it is called? Who would excuse a violinist who came before the public without properly tuning his instrument? Or a concert pianist who gave his recital on an instrument of uncertain pitch? There is reasonable excuse for the pitch vagaries of an organ, as variations of temperature and humidity are beyond the control of the organist, and the organ has not within it a controlling spirit, a will power animated by a delicately adjusted power of judgment as to pitch and other niceties of musical expression, as the singer is supposed to have.

It is not an uncommon thing to hear a solo spoiled or a quartet rendered ineffective by this fault, that is of all vocal crimes the worst. And it is not done by inexperienced or unpractised singers alone, but by those who profess to be shining lights in the vocal firmament, local or otherwise. And for such, of course, the sin is all the greater.

This state of affairs arises in the most of cases, I think, by careless teaching and from an unwillingness on the part of the singer to be the subject of kindly criticism. Surely no teacher should encourage a pupil to appear before the public unless they have, naturally or acquired, that *sine qua non* of good singing, accurate intonation. That subject should be hammered at in the class-room until the

pupil is either killed or cured, as a private death is certainly to be preferred to a public one.

And as to that unfortunate state of self-satisfaction and complacency that does not heartily receive the capable and kindly criticism of musical friends—what can be said about it? What singer that possesses that delicacy of feeling that is so necessary to the real musician, could go before the public knowing that she was going to make her hearers grind their teeth and grip their hands in agony because of her straying from the path of vocal virtue?

How much better it would be to go to some good judge and say, "Here am I. Criticise me. Tell me my faults. Prescribe a course of treatment. Find fault with me until I am able to keep the pitch though the heavens fall. For I am determined to no longer make myself the laughing-stock of musicians when I sing, or the cause for self-congratulation to them when I don't."

No excellencies of tone quality, no dramatic fervour, no beauty of face or figure, no stylishness of costume, no height of social connection—none of these will excuse the singing "off the pitch" by any save the crudest amateurs. But there is hope for them if they will submit themselves to the heroic remedy of criticism, that remedy that our self-satisfied vocalist of more voice and experience may scorn. But without such remedy there is no (vocal) salvation.

Music at Trinity Wesleyan Church, Harrogate.



HE "Queen" of inland watering-places is the title often given to this delightful Yorkshire pleasure resort. Certain it is that if it goes on making such rapid increase and improvement it will soon be second to none in claiming such an enviable reputation. The late census tells us that the population has been doubled during the last ten years, which in itself speaks volumes for its future prosperity. The town authorities appear to be a most progressive body of men, who entertain all sorts of modern ideas to make the place attractive to the many thousands of visitors who revel in its bracing climate. Music plays a very important part in the town's great popularity. For a number of years past the Spa Concert-room, with its capital orchestra, has imparted delightful strains, and may be put down as the central place of amusement. During the last two or three seasons the Corporation has controlled the bands which play in the public gardens and Winter Hall. Much interest is now centred in the new Kursaal, or Concert Hall, to accommodate about 4,000 persons. Forty thousand pounds is to be spent by the Corporation on this new venture, which is intended to replace the present Concert Hall, which has "had its day."

A somewhat unique experience is to be present at the early morning parade in the Winter Gardens (Royal Baths), from 7.30 until 9 o'clock, where a crowd of visitors doubtless enjoy the "tasty" waters all the more because they are served up with municipal music, such as "Drink to me only," Handel's "Water" music, etc., etc., so cleverly does the genial Mr. Sidney Jones (father of Mr. "Geisha" Sidney Jones) cater in musical fare for the Corporation.

A stroll round the breezy "stray" reveals the exterior of many handsome churches, prominent amongst them being the subject of our sketch, and the Congregational Church, both of which occupy commanding positions. Other large Free Churches are to be found, notably a handsome building used by the Free Methodists; hence there is little doubt that Nonconformity is quite strong in the district. We heard also of a very flourishing Baptist Church,

where the present minister is attracting great crowds.

It seems to be generally conceded that at the Trinity Wesleyan Church the music is the best in the town, such distinction no doubt being due to the exemplary efforts of Mr. Hiram Ball, who, during the last four years and a half, has acted as organist and choirmaster. The church possesses a very fine organ, built by Messrs. Forster and Andrews, containing about forty stops, which was presented to the church by William Cutt, Esq., and is thought to be the best organ in the town. It is a good solid instrument, partly pneumatic, and blown by hydraulic, the specification being drawn up by the late Mr. W. T. Best. The handsome case is a very conspicuous feature of the church's interior, and forms a pleasing background to the several rows of choir-stalls which face each other in front of it. These stalls are raised a foot or so from the main floor of the church, the arrangement altogether being an admirable one, except that the large pulpit, placed in the centre at the front rather hides the choristers from the full view of the congregation.

Mr. Hiram Ball, whose portrait we give, is a native of Thornton, near Bradford. He studied

privately from the age of seven, and at ten years of age played the organ at special anniversaries for miles around his native heath. For some twenty-six years he has been engaged in professional musical work at various churches in Yorkshire. His present appointment seems to be a very happy one, considering the several offers he has refused since he has been at Harrogate. Evidently musical interest at Trinity Church has immensely advanced during his tenure of office, and judging from what we heard on a recent Sunday morning, his choir can safely hold their own amongst the most prominent of our Free Churches.

Mr. Ball believes in quality rather than quantity; the average attendance of choristers is about eighteen, yet he could readily have more, for he tells us of the many applicants for membership which he refuses nearly every week. There is no doubt, however, that eighteen *Yorkshire* voices go a long way to make up a good choir, especially



MR. HIRAM BALL.

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when some remuneration is given to the *leading* voices, as is the custom in this church, for it is said that about £150 per annum is expended on its music.

The choir library contains a good assortment of about 200 anthems, part songs, and glees, which are kept in neatly-designed cardboard cases, and placed in a large bookcase in most orderly fashion, together with a stock of many of the best-known works which have been performed by the choir. These include "Elijah," "St. Paul," "The Last Judgment," "The Hymn of Praise," "Crucifixion," "Daughter of Jairus," Gounod's "Communion Service," etc., etc. Amongst the anthems are Wesley's "Wilderness," "By Babylon's Wave" (Gounod), "They that go down to the sea" (Attwood), "In that day" (Elvey), "Hear my prayer," "Judge me, O God," "42nd Psalm," "Athalie" (Mendelssohn), etc. All these show what stuff Mr. Ball and his friends are made of. Last year, he tells us, ninety-five anthems were sung in the church, seventy-five of which were only given once, it being an unwritten rule not to repeat an anthem within a period of six months.

A good congregation assembled on the occasion of our visit, the service being conducted by the Rev. R. E. Brown, B.A. Several familiar hymns were well rendered by the lusty Yorkshire voices of choir and congregation, the latter also freely joining in the "Venite" and "Te Deum," which were sung to well-known chants in very steady time. Mr. Bell is evidently anxious there should be no "gabbling," for he seemed inclined towards unnecessary long pauses on the last note of each line, which tended somewhat to allay one's enthusiasm in singing these well-known Psalms. The service was conducted on the usual Free Church lines, there being no portion of the Episcopal service read, as is customary in many Wesleyan churches. The Lord's Prayer was repeated by the congregation in the usual "sotto voce" style, which always seems worse than complete silence on their part. Amidst such a musical fraternity we were rather surprised not to find it rendered to a musical setting, now becoming so prevalent in progressive churches. Surely Mr.

Ball must be eager for such a change, and we trust it will soon be effected.

The solo from "St. Paul," "Jerusalem, thou that killest the prophets," was agreeably rendered by the leading soprano of the choir, Mrs. Shaw, who possesses a good full voice, well suited for her work.

The well-known quartette, "God is a Spirit" was most effectively sung by the whole choir; the opening few bars, however, were seriously marred by the jingling of coins in the wooden collection boxes, which formed an "obbligato" of a most objectionable description. We often wonder how ministers would like to preach during such a worrying noise. Some ladies of the church would do good service by lining those dreadful boxes with some soft material, and, moreover, the choir will do well to wait until the collection is completely over before commencing their sermon. There is far too great a tendency in some churches to rush the anthem into an awkward corner of the service to save time; but there are other ways of shortening a service, which those in authority should have the grace and good sense to see.

Throughout the service Mr. Ball did most excellent work on his fine organ. He is very clever mechanically, and plays with an amount of devotional feeling necessary to the development of a really good musical service. His voluntaries were "Smart's Andante in A," "Guilmant's Allegretto in B minor," and "Pastorale in A," and the final movement from Handel's B flat Organ Concerto. In these and the varied accompaniments to hymns and anthems he proved himself to be an organist and choirmaster of all-round excellence. None the less was this to be observed in the short rehearsal which took place after the service, when the choristers put some careful and painstaking work into Macfarren's anthem, "A Day in Thy Courts." It is somewhat difficult to duly and properly sum up a choir and organist in the short space of time at our disposal; yet we heard sufficient to speak in the highest terms of their efforts, and we sincerely trust they will long work together in harmonious concord, and continue to merit the honour allotted to them, taking first place amongst Harrogate Free Church choirs.

Music and Work.

THREE recently died a carpenter named Hebart, who had one question which he always asked of journeymen who applied to him for employment. If the applicant was found to possess all the other necessary qualifications, Hebart would ask:

"What are your favourite tunes?"

"Why, what do you want to know that for?"

"You whistle and sing some at your work, don't you?"

"Oh, yes."

"Well, what tunes do you generally whistle or sing?"

"Oh, there's the 'Old Hundred,' and 'Auld Lang Syne,' and 'Down by the Weeping Willows,' and —"

"That's enough," he would say. "You won't do for me. Those tunes are too slow for me. Good-day."

On the contrary, if the applicant answered, "Oh, I generally whistle 'Yankee Doodle,' or 'The Fisher's Hornpipe,' or something of that sort," the carpenter would say at once:

"I think you'll do. Take off your coat if you want to go to work."

Cities Famous for their Musical Associations.

BY J. R. GRIFFITHS, MUS. BAC.,

Author of "Musicians and their Compositions."

IV.—LONDON (*concluded*).

AS may readily be imagined, London has been visited by most of the greatest composers and performers of the world. Amongst the great masters we include Handel, Haydn, Mozart, Weber, Mendelssohn, and Wagner. Handel lived for thirty-four years in the house now numbered 25, Brook Street, a street leading out of New Bond Street. In this house he wrote many of his works, including the "Messiah." Did space permit, many an interesting story of Handel's long stay in London could be related. Haydn visited London twice (in 1791 and again in 1794), and was feted right royally. He was at Carlton House, the residence of the Prince of Wales, over twenty times, played and sang in the presence of the King, and was a guest at two Guildhall banquets. It was during his first visit that he wrote, amongst others, his "Surprise" symphony, which received its name from the "surprise" fortissimo chord in the early part of the andante, a chord he introduced for the following reason: The new symphony was generally placed in the second part of the programme that the late comers might hear it, but this position had one disadvantage, and that was that by this time many of the audience had become sleepy. Hence in order to wake them up he introduced this loud chord in the middle of a very soft passage. "There all the women will scream," said Haydn to Gyrowetz, as he penned the passage. And probably they did! Mozart's first and only visit to London was in the year 1764, when he was a boy of eight. He was brought here by his father, and was accompanied by his gifted sister Nannerl, a girl of twelve. The children played at Court within a week of their arrival, and were very favourably noticed by the King, who was astonished at the ease with which young Mozart read at sight, and with the ability displayed in various ways, such as accompanying the Queen in a song. The first house in which the Mozart family stayed was in Cecil Court, St. Martin's Lane, but they afterwards lived in a house in Thrift Street (now called Frith Street), Soho, a house which has since been taken down and rebuilt, as is the case with all three houses in which Haydn is known to have dwelt during his time here. Weber's first and only visit was a most pathetic one. He arrived here in March, 1826, full of hope with regard to the approaching performance of his new opera "Oberon," and with bright expectations of earning sufficient means to provide for his wife and family in case his already enfeebled condition should grow worse. Upon his arrival in London he was comfortably lodged in the house of Sir George,

Smart at 103, Great Portland Street. The opera was duly performed the following month, and with great success, and Weber was delighted with the reception accorded to it and to him personally. But the excitement was too much for a man in the last stages of consumption, and, alas! within three months of his entry into Sir George's house he was no more, and was found dead in his bed! In the same street, but at No. 79 (formerly, strange coincidence, numbered 103), Mendelssohn stayed on the first of his ten visits to London, and also on three subsequent occasions. Mendelssohn's time in London was always one full of enjoyment, ardently longed for and fondly looked back upon. To say that he was happy here is but a very faint description of his love for London. "My heart swells when I even think of it," he wrote. Would that we had space to record a tithe of his numerous doings here!

Richard Wagner paid three visits, one in 1839, when he stayed eight days, *en route* for Paris, one in 1855 to conduct eight concerts at the Philharmonic, and one in 1877 to conduct some of his own works at the Royal Albert Hall. It is interesting to know that part of the "Walküre" was written at a house in Portland Terrace, Regent's Park.

Other celebrated composers who came to this "smoky nest," as Mendelssohn endearingly described London (many of whom were more or less identified with its musical doings), are Balfe, Sterndale Bennett, Anton Brückner, Czerny, Cherubini, Dvorák, Gluck (of whom Handel said he knew "no more counterpoint than his cook!"), Gounod, Grieg, Humperdinck, Meyerbeer, Paradies, Pleyel, Professor Parker (composer of "Hora Novissima"), Rossini (who came here in 1823, sang before George IV., conducted his opera "Zelmira," and is stated to have made £7,000 during his five months' stay!), Sacchini, Spohr (who was here six times, and conducted several Philharmonic Concerts, at one of which he introduced the bâton), Saint Saëns, Richard Strauss (composer of the symphonic poems "Tod und Verklärung" and "Till Eugenspiegel"), Tschaikowsky, Verdi, and Vincent Wallace.

Of the myriad pianists who have visited here we must mention Bülow, Busoni, Clementi, Chopin, Dussek, Fanny Davies, D'Albert, Dohnanyi, Arabella Goddard, Grieg, Charles Hallé, Stephen Heller, Madlle. Janotta, Liszt, Moscheles, Pachmann, Anton Rubinstein, Rosenthal, Steibelt, Clara Schumann, Scharwenka, Sgambati, Emil Sauer, Thalberg, and Agnes Zimmermann.

Of the equally numerous violinists space must be found for Baillot, Ole Bull, De Beriot, Ernst, Gemini, Giardini, Lady Hallé, Joachim, Kubelik,

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ALTO.

TENOR

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"Festival" Anthems, No. 16.

WE DECLARE UNTO YOU GLAD TIDINGS.*

Prize Anthem.

COMPOSED BY

ORLANDO A. MANSFIELD,
Mus.Doc. T.U.T., F.R.C.O.

Acts xiii. 32, 33.
Acts x. 43.
1 Thessa. v. 9.
Gal. i. 5.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW.

Price 3d.; Tonic Sol-fa, 1½d.

The musical score consists of two systems of music. The top system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the Organ part. The vocal parts are in 3/4 time, while the Organ part is in 2/4 time. The tempo is marked as♩=104. The Organ part features a dynamic marking of *Gt. mf* and *Ped.*. The vocal parts enter with the lyrics "We de - clare un - to". The bottom system continues the vocal parts with the lyrics "you glad tid - ings," and "We de - clare un - to you glad tid - ings," repeated three times. The Organ part provides harmonic support throughout.

* This Anthem was selected by the Nonconformist Choir Union from MSS. sent in for acceptance.

WE DECLARE UNTO YOU GLAD TIDINGS.

how that the pro - mise which was made un - to the fa - thers, God...

how that the pro - mise which was made un - to the fa - thers,

how that the pro - mise which was made un - to the fa - thers,

how that the pro - mise which was made un - to the fa - thers,

..... hath ful - fill - ed the same un - to us their chil - dren, God..... hath ful - fill - ed, God

God hath ful - fill - ed the same un - to us,

God..... hath ful - fill - ed the same un - to us,

God hath ful - fill - ed the same un - to us their chil - dren, God hath ful - fill - ed,

..... hath ful - fill - ed, ful - fill - ed the same..... un - to us.....

un - to us, ful - fill - ed, ful - fill - ed the same un - to us, the same un - to

un - to us, ful - fill - ed the same un - to us, un - to us, un - to us.....

God hath ful - fill - ed, ful - fill - ed, ful - fill - ed the same un - to us.....

L.H. dim.

WE DECLARE UNTO YOU GLAD TIDINGS.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between G major (two sharps) and C major (no sharps or flats). The time signature is common time. The lyrics are as follows:

their chil - dren, in that He hath rais - ed up Je - sus, hath
 us their chil - dren, in that He hath rais - ed up Je -sus, hath
 their chil - dren, in that He hath rais - ed up Je -sus, hath
 their chil - dren, in that He hath rais - ed up Je -sus, hath

rais - ed up Je -sus a - gain..... We de -clare un - to you glad tid - ings,
 rais - ed up Je -sus a - gain..... We de -clare un - to you glad tid - ings,
 rais - ed up Je -sus a - gain..... We de -clare un - to you glad tid - ings,
 rais - ed up Je -sus a - gain..... We de -clare un - to you glad tid - ings,

We de -clare un - to you glad tid - ings, how that the
 We de -clare un - to you glad tid - ings, how that the
 We de -clare un - to you glad tid - ings, how that the
 We de -clare un - to you glad tid - ings, how that the

WE DECLARE UNTO YOU GLAD TIDINGS.

pro - mise which was made un - to the fa - thers, God hath ful - fill - ed, God hath ful - cres.
 pro - mise which was made un - to the fa - thers, God hath ful - fill - ed, God hath ful - cres.
 pro - mise which was made un - to the fa - thers, God hath ful - fill - ed, God hath ful - cres.
 pro - mise which was made un - to the fa - thers, God hath ful - fill - ed, God hath ful -
 fill - ed, ful - fill - ed the same..... un - to us.....
 fill - ed, ful - fill - ed the same..... un - to us.....
 fill - ed, ful - fill - ed the same..... un - to us.....
 fill - ed, ful - fill - ed the same..... un - to us.....
 their chil - dren, in that He hath rais - ed up
 their chil - dren, in that He hath rais - ed up Je -sus a -
 cres.
 their chil - dren, in that He hath rais - ed up Je -sus, hath rais - ed up Je -sus a -
 cres.
 their chil - dren, in that He hath rais - ed up Je -sus, hath rais -

WE DECLARE UNTO YOU GLAD TIDINGS.

p.

Je - - - sus, hath rais - ed up Je - - - sus a - gain.
 gain,..... hath rais - ed up Je - - - sus a - gain.
 gain,..... hath rais - ed up, hath rais - ed up Je - sus a - gain.
 - - ed up Je - sus, hath rais - ed up..... Je - - - sus a - gain.

dim.

Sw. mp

coup. to Sw.

rall. *Andante maestoso. =80.* *p VERSE.*
 To Him give all the pro-phets wit-ness,
rall. VERSE.
 To Him give all the prophets wit-ness,
rall. *To* *Him give all the prophets wit-ness,* *p VERSE.*
 To Him give all the pro-phets wit-ness, that
rall. VERSE.
 To Him give all the prophets wit-ness,
rall.

Man. *Ped.*

(5)

WE DECLARE UNTO YOU GLAD TIDINGS.

that who - so - ev - er be - liev - eth, be - liev - eth in
 that who - so - ev - er be - liev - eth in
 who - so - ev - er be - liev - eth, be - liev - eth in Him, be - liev - eth in
 that who - so - ev - er be - liev - eth, be - liev - eth in

Gt.
 Gt. to Ped.

Him, shall re - ceive re - mis - sion of sins, re - mis - sion of sins. For
 Him, shall re - ceive re - mis - sion of sins, re - mis - sion of sins. For
 Him, shall re - ceive re - mis - sion of sins, re - mis - sion of sins. For
 rit.
 Him, shall re - ceive re - mis - sion of sins, re - mis - sion of sins. For

God hath not ap - point-ed us to wrath, God hath not ap -
 God hath not ap - point-ed us to wrath, God hath not ap -
 God hath not ap - point-ed us to wrath, God hath not ap -
 God hath not ap - point-ed us to wrath, God hath not ap -

(6)

WE DECLARE UNTO YOU GLAD TIDINGS.

- point-ed us to wrath,..... hath not ap-point-ed us to
 - point-ed us to wrath,..... hath not..... ap .
 - point-ed us to wrath, hath not ap-point-ed us to wrath, hath not ap-point-ed
 - point-ed us to wrath, hath not ap-point-ed us to wrath, hath not ap-point-ed
 - point-ed us to wrath, hath not ap-point-ed us to wrath, by
 rit. = f a tempo.
 wrath,..... but to ob-tain sal-va-tion by our Lord Je-sus Christ, by
 rit. = f a tempo.
 - point-ed us to wrath, but to ob-tain sal-va-tion by our Lord.....
 rit. = f a tempo.
 us to wrath, but to ob-tain sal-va-tion by our Lord Je-sus Christ, by
 us to wrath, but to ob-tain..... sal-va-tion by our Lord Je-sus Christ, by
 rit. = f a tempo.
 our Lord Je-sus Christ. Piu mosso. $\text{J}=144$.
 Je - sus Christ. $m\ddot{\imath}$
 our Lord Je-sus Christ. To
 our Lord Je-sus Christ.

WE DECLARE UNTO YOU GLAD TIDINGS.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bass voice. The piano accompaniment is indicated by a bass staff at the bottom, marked 'Ped.'. The lyrics are written below the notes, with some words underlined to indicate sustained sounds or groups. The music is in common time, and the key signature changes throughout the piece. Dynamic markings include 'mf' (mezzo-forte) and 'Ped.' (pedal). The lyrics are:

To Whom be glo - ry for
Whom be glo - ry for ev - er and ev - - - er, to Whom be
To Whom be glo - ry for ev - er and
ev - er and ev - - er, to Whom be glo - ry for ev - - - er and
glo - ry for ev - - - er, for ev - er and ev - - - er, to Whom be
ev - - - er, to Whom be glo - ry for ev - - -
ev - - - er, to Whom be glo - ry for ev - - -
glo - - - ry for ev - - - er, to Whom be glo - ry for
To Whom be glo - ry for ev - er and ev - - -

WE DECLARE UNTO YOU GLAD TIDINGS.

er and ev - er,
er and ev - er, to Whom be
ev - er and ev - er, to Whom be glo - ry for ev - er and
er, to Whom be glo - ry for ev - er, for ev - er and
to Whom be glo - ry for ev - er, for ev - er and
glo - ry for ev - er, be glo - ry, be glo - ry for ev - er and
ev - er, be glo - ry for ev - er and
ev - er, for ev - er and
er:
er:
er, to Whom be glo - ry: A - men, to Whom be
er, to Whom be glo - ry: A - men, to Whom be

Allegro. &=92.

(9)

WE DECLARE UNTO YOU GLAD TIDINGS.

The musical score consists of four systems of music. The top three systems feature three staves each, likely for three voices (Soprano, Alto, Tenor/Bass). The bottom system features one staff for the basso continuo. The vocal parts sing in unison, repeating the phrase "A - men, to Whom be glo - ry for ev - er and glo - ry, A - men, to Whom be glo - ry for glo - ry, A - men, to Whom be glo - ry for ev - er, A - men, for ev - er, A - men, A - men, for ev - er, A - men, for ev - er and ev - er, A - men.....". The basso continuo part provides harmonic support with sustained notes and bassoon entries. The tempo is marked "Lento" in the third system.

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Psa. lxxxix 1, 5; lxxii. 2, 4.

Allegro moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN. $\text{d} = 108.$

f Gt. to Sw.

Ped.

mf

I will sing of the

Allegro moderato.

mer - cies of the Lord.. for ev - er; with my mouth will I make known Thy

mer - cies of the Lord.. for ev - er; will I make known Thy

mer - cies of the Lord.. for ev - er; will I make known Thy

mer - cies of the Lord for ev - er; will I make known Thy

mer - cies of the Lord.. for ev - er; will I make known Thy

mer - cies of the Lord.. for ev - er; will I make known Thy

mer - cies of the Lord.. for ev - er; will I make known Thy

mer - cies of the Lord for ev - er; will I make known Thy

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Paganini, Papini, Remenyi, Salomon, Sivori, Saiton, Sarasate, Sauret, César Thomson, Viotti, Vieuxtemps, and Wilhelmi. While of other string players are Alfred Gibson, the violaist of the "Pop." quartet; Lindley, Servais, and Piatti, 'celloists; Bottesini and Dragonetti, contrabassists. Respecting the last-named there is something very touching in the fact that he and Lindley, who were inseparable companions, played at the same desk at opera and concert performances for fifty-two years!

Compared with solo pianists and violinists, solo organists are, of course, less numerous, and probably the following names in addition to those appearing elsewhere in this article are the best known of those who have performed here: The Abbe Vogler (probably the first to give "Organ Concerts" in London; he performed at the Pantheon, in Oxford Street, in 1790, and it is said that at his last performance, May 31st, 1790, the proceeds amounted to over £1,000; it is also said that he could stretch two octaves easily), Hesse (who played on several of the organs in the Great Exhibition, 1851), W. T. Best (who was at one time organist of the Panopticon, of St. Martin's-in-the-Fields, and of Lincoln's Inn Chapel), Lemmens, Guilmant, and Wiegand.

But the list of great singers visiting London is the one most remarkable for length, and we can only give a very select number of these, viz.: Alboni, Albani, Clara Butt, Cuzzoni (whom Handel held out of the window and threatened to drop her into the street if she did not sing according to his wishes!), Catalani, Crivelli, Ben Davies, Faustina, Farinelli, Grisi (from 1834 to 1861 this great artist only missed one London season—1842), Viardot Garcia, Giuglini, Etelka Gerster, Minnie Hauck, Lablache, Jenny Lind, Pauline Lucca, Mara, Malibran, Mario, Ilma de Murska, Maurel, Blanche Marchesi, Nilsson, Pasta, Patti, Rubini, Rudersdorff, Marie Roze, the brothers De Reszki, Ella Russell, Sontag, Madame Schröder-Devrient, Staudigl, Charles Santley, Madame Lemmens-Sherrington, Sinico, Scalchi, Sembrich, Todi, Tamburini, Tamberlik, Titien, Trebelli, Fräulein Ternina. These, it will be remembered, are exclusive of those singers born in London, and already mentioned.

Our last list is that of the great conductors who have visited and conducted here: Ardit, Sir Joseph Barnby, Sir Frederick Bridge, Sir Michael Costa, Jullien, Lindpainter, Lamoureux, August Manns, Mancinelli, Felix Mottl, Richter, Rivière, Seidl, and Ysaye. I must also mention the name of Henry J. Wood, which, unfortunately, was omitted amongst the list of London-born musicians.

Our concluding list, viz., of those whose sacred remains lie interred in London, is necessarily very considerably abbreviated, and only the most widely-known are here given. The dates and places given in brackets are date of death and place of burial, unless otherwise stated: Thomas Tallis (1585, Parish Church, Greenwich), Thomas Ford (1648, St. Margaret's, Westminster), Henry Lawes (1662, Westminster Abbey), Pelham Humfrey (1674, West-

minster Abbey), Christopher Gibbons (1676, Westminster Abbey), Henry Purcell (1695, Westminster Abbey), John Blow (1708, Westminster Abbey), Thomas Britton (1714, St. James', Clerkenwell), Dr. Croft (1727, Westminster Abbey), John Weldon (1736, St. Paul's, Covent Garden), Dr. Pepusch (1752, Charter House), Dr. Greene (1755, St. Olave's Church, re-interred in St. Paul's Cathedral, 1888), Handel (1759, Westminster Abbey), Dr. Arne (1778, St. Paul's, Covent Garden), Dr. Boyce (1779, St. Paul's Cathedral), Dr. Nares (1783, St. Margaret's, Westminster), Sir John Hawkins (1789, Westminster Abbey), Dr. Arnold (1802, Westminster Abbey), Dr. Burney (1814, Chelsea College), Charles Dibdin (1814, Pratt Street, Camden Town), Salomon (1815, Westminster Abbey), Viotti (1824), Weber (1826, Moorfields Chapel, but remains removed to Dresden, 1844), Benjamin Jacob (1829, Bunhill Fields), Clementi (1832, Westminster Abbey), Samuel Wesley (1837, Old St. Marylebone Church), Attwood (1838, St. Paul's Cathedral), Dragonetti (1846, St. Mary's, Moorfields, re-interred in New Cemetery, Wembley Park), Sir Henry Bishop (1855, Marylebone Cemetery, Finchley Road), Vincent Wallace (1865, Kensal Green), Sir George Smart (1867, Kensal Green), Cipriani Potter (1871, Kensal Green), Sir W. Sterndale Bennett (1875, Westminster Abbey), E. F. Rimbault (1876, Highgate Cemetery), Theresa Titiens (1877, Kensal Green), Henry Smart (1879, Hampstead), James Turle (1882, Norwood Cemetery), John Hullah (1884, Kensal Green), Sir Michael Costa (1884, Kensal Green), Madame Sainton-Dolby (1885, Highgate), Sir Julius Benedict (1885, Kensal Green), Joseph Maas (1886, Child's Hill Cemetery, West Hampstead), Sir George Alexander Macfarren (1887, Hampstead), Walter Bache (1888, Hampstead), Carl Rosa (1889, Highgate), Sir Joseph Barnby (1896, Norwood), Sir George Grove (1900, Ladywell Cemetery, Lewisham), Sir Arthur Sullivan (1900, St. Paul's Cathedral), Henry Russell (1900, Kensal Green), Dr. E. J. Hopkins (1901, Hampstead), Henry Willis (1901, Highgate).

When it is remembered that the foregoing names are but a portion of those who have lived and worked here, it will readily be seen how vast are the musical associations connected with this "smoky nest" of ours yclept London.

CO-OPERATIVE FESTIVAL.—The great concert in connection with this Festival was held at the Crystal Palace on the 17th ult. The choir was much smaller than usual, owing largely to the action of the railway companies in raising the fares. The absence of Mr. Williams, the genial and popular conductor who has hitherto so successfully conducted the concert, was no doubt accountable for many singers not putting in an appearance. The cantata, "The Gate of Life" (Leoni), was well rendered under the able direction of Mr. Allen Gill. Dr. E. H. Turpin and Mr. Harding Bonner were the adjudicators in the various competitions. Mr. W. H. Brown, the energetic secretary, carried out all the arrangements in a very efficient manner.

Minatures.

GRACE HILL WESLEYAN CHURCH, FOLKESTONE.

The Wesleyans have a handsome and well-situated church in Folkestone which is always well attended, and during the summer season it is crowded. It is the centre of much active work in the villages round the town. The present minister, who is Superintendent of the circuit, is the Rev. R. M. Spoor, an earnest and interesting preacher and a devoted pastor.

The musical arrangements are in the capable hands of Mr. Bramley, who holds the position of choirmaster, and Mrs. Walton, who presides at the organ. The church is exceedingly fortunate in having two such leaders. Mr. Bramley is a thorough Wesleyan, and works hard in connection with several of the organisations of the church. Though, unfortunately, not very robust in health, he never gives in till he is actually obliged to do so. As a conductor he has many excellent qualities, not the least being his power to inspire his singers with enthusiasm.

Mrs. Walton is an organist of no mean ability, and is far ahead of the average lady performers on the instrument. She has good judgment and capital executive powers. As the accompanist of the local Nonconformist Choir Union she is invaluable. The organ is small for the church, and it needs thorough renovation. When that necessary work is being done there is some thought of adding to it. We hope the idea will be carried out, as the congregation need more instrumental support, and Mrs. Walton deserves a better organ.

The choir is thoroughly efficient, and the members enter into their work with devotion. There are some very good voices among them, fully equal to church solo work. It is a pity the choir has so little to do. The usual musical service consists of five hymns only, but occasionally there is an anthem. This is rather plain fare. More variety would be interesting, and probably very acceptable to the congregation. Why not have a chant or an anthem at every service?

The congregational singing is very hearty, and has the true Methodist ring about it. The people only need starting, and then they go with a swing. It is pleasant to listen to and take part in such praise.

CHRIST CHURCH, OSWESTRY.

This is a very old "cause," for it was founded in 1662. It has always had a flourishing career. During the latter half of the nineteenth century the Revs. James Matheson, B.A., John Lockwood, B.A., T. Gasquoine, B.A., were pastors. In 1880 the Rev. John Poynter undertook the pastorate, and he is still happy in his work there. It has always been a very active church, the workers being both numerous and energetic. The present handsome building was erected about thirty years ago.

The music has always been well up to the

standard. Mr. John Whitridge Davies (father of Dr. Walford Davies, organist of the Temple Church) was honorary choirmaster for many years, and rendered invaluable service. His brother, Mr. Abraham Davies, was also a most useful member of the choir up to his untimely death. Amongst former organists are Mr. Oswald Davies, Mr. E. Minshall, Mr. G. H. Pugh, Mus.Bac., and Mr. Harold Davies. Mr. J. H. Ollerhead now holds that position, and is also choirmaster. He throws his whole soul into the work. The choir, thirty or forty years ago, was considered to be one of the best in the neighbourhood, and the singing at "The Old Chapel" had a wide local reputation. Like all choirs, it has had its prosperous and its discouraging times. Just now the lack of mature voices, especially amongst the trebles, tells against the efficiency of the choir. This disadvantage will no doubt be overcome in a little time, for Mr. Ollerhead's young singers promise well. The congregational singing is good, the men's voices more especially being of good quality. It was at this church that Dr. Walford Davies got his first experience and knowledge of church music. From here he went to St. George's, Windsor, and ultimately succeeded Dr. E. J. Hopkins at the Temple Church.

COUNTESS OF HUNTINGDON CHURCH, WATLING STREET, CANTERBURY.

Nonconformity usually has to struggle for an existence in a cathedral city, but we judge there is much life and activity in this church. The present pastor is the Rev. W. Edmondson, a very genial and pleasant man and a most thoughtful preacher. The history of this church is interesting if for no other reason than that at one time Edward Peronet, the writer of "All hail the power of Jesus' name," was its minister. The building is decidedly pretty outside, and is comfortable inside. There is no pulpit, simply a desk, and at the back is the organ—a poor wheezy instrument, which is about to be thoroughly overhauled. The organist is Mrs. J. W. Hunt, who would do better if she devoted more care to details. She has ability, but her playing is inclined to be uneven. Mr. J. D. Morford is a very capable and enthusiastic choirmaster. Since he undertook the position about two years ago he has greatly improved the Service of Praise. The choir now numbers twenty-five voices, with an average attendance of eighteen. Miss Morford, who was trained at the Guildhall School of Music, has rendered much help as leading soprano, but having recently taken up her residence in London her loss is keenly felt. But even now the choir can certainly boast of being "second to none" amongst the Free Church choirs of Canterbury. During last season selections were given from "The Messiah" and "The Creation," the latter with orchestral accompaniment. During the past year the choir has assisted at ten special Musical Ser-

vices on Sunday evenings, one choir concert, five soirées and social evenings, one entertainment at Broad Oak Chapel—a village station in connection with the church—and eight rehearsals for and seven meetings of the Simultaneous Mission. This is certainly a very creditable record. The band (consisting of strings, reeds, and brass) was originally

formed to make an attractive feature of the Monthly Special Musical Service, and excellent assistance they have rendered. Thanks very largely to Mr. Morford and his immediate friends, the music at Watling Street is in a very flourishing state, and is no doubt a great help to the church in various ways.

The Music of the Sanctuary.

BY JOSEPH SOULSBY, A.R.C.O.

The following are extracts from an excellent paper read at a recent Wesleyan Convention, held at Hull:—

MUSIC MUST BE CONGREGATIONAL.

The musical part of our service should, on the whole, be congregational. Methodists don't do anything by proxy. We haven't even a vote at Quarterly Meetings by proxy, and in our worship we worship God ourselves, and not through the medium of any priest or choir. But to say that our services should be congregational does not necessarily mean that it should be left entirely to the congregation. This might do very well on some Sunday evening when the chapel was well filled, and everything went well. But what about those dull, damp mornings, say in November or December, when there is only a small congregation, and when things generally are flat and lifeless? Then, too, it has been proved that unaccompanied and unsupported congregational singing, as a regular thing, invariably deteriorates into dragging and flatness. Let us have large and well-trained choirs, the more efficient the better, and let them be responsible for the singing, and let them inspire and assist the congregation to take their proper part in the service.

And, by the way, some congregations require a good deal of inspiration, and assistance too, before they rise to the full height of their privileges. It would, perhaps, be well sometimes if the minister would gently remind them of their duties in this respect. No one but the congregation can take the congregation's part. Choir singing, however ornate and beautiful, can never equal the grandeur of the volume of tone that should arise, say, from a large congregation. Let us have good and efficient choirs to lead and sustain the singing, but let all the people sing, each one taking his or her part, according to the best of their ability.

THE VALUE OF ANTHEMS.

There is also a grace of hearing, as well as of singing, and just as the words of Scripture, when read by the minister, may comfort or admonish, so may they be equally, or perhaps more, effective when reverently sung to good music.

John Wesley, when under deep conviction, refers to the singing of an anthem, "Out of the deep have I cried to Thee, O Lord," which he heard rendered at St. Paul's Cathedral on the very day of his con-

version, and from which he says he received great comfort, and I am quite sure that the singing of such anthems as "Seek ye the Lord while He may be found" has often been a message which has found an abiding place in the heart of the sinner.

We sometimes hear the remark, "The young people like a solo or an anthem," but I have found that this liking is not confined to young people alone. Many a time has some aged servant of God said, sometimes with tears in his eyes, how "O rest in the Lord" and "But the Lord is mindful of His own," and similar pieces, have been a real means of grace and comfort to him. If there are five musical items in the service, why not let one take the form of an anthem or solo when it can be well done and done in a proper spirit? Then let the other four be for the people to sing, and when they are supposed to sing let them have something they can sing.

AVOID SLOVENLINESS.

Whether the service be a very simple one, consisting of five hymns only, or whether it is more elaborate, comprising chant, anthem, etc., let whatever is done in the way of music be *well* done. The days of slipshod work are past. We don't allow it in business, much less should we allow it in our church. Slovenliness, dragging, and drawing along, out of time and out of tune, are out of date, and should not be allowed. Let the organist get the hymns a day or two beforehand, study them, and take advantage of the varying sentiment of the verses, and if only a little is done musically (and in many places only a little should be attempted), let that little be well done; and the whole service may be made bright and attractive. Something depends, too, on the choosing of hymns as well as the tunes. A Sunday morning service should, if possible, begin with a metre that is easy to sing, something bright and cheerful, and not with a 6-8s, or 7s and 6s, or, worse still, an 8s and 6s. These may be successfully negotiated towards the end of the service, or any time in the evening service, but not first thing in the morning. Mr. Wiseman's words are to this effect: "I know of no surer method of killing a morning service than by commencing with a 6-8s."

Then it is surprising what can be put into a hymn in the way of expression. Expression makes all the difference between a good rendering of a hymn and a bad one. It shows that the musical arrangements

are not made haphazard, but that care, good taste, and common-sense have been brought to bear on what is done. And it draws the attention of the congregation to what they are singing, and makes them think about the words. Some might think that this was scarcely necessary, but I am sure that sometimes, both the choir and congregation will sing on and on through a hymn without fully realising the seriousness, the beauty, or the helpfulness of the words they utter. Well-known hymns especially are apt to get so familiar, that we say the words automatically almost, without realising their full import.

THE MUSICAL SERVICE MUST BE ACCEPTABLE.

Now a word or two on that much-debated question of what music shall be sung. Some like a full musical service, with chant and anthem, while others prefer a simple one, consisting of five hymns only; and there are yet others who favour various degrees between these two extremes. It would be impossible to bind all congregations down to one fixed rule. It seems to me that each congregation is a law to itself in this respect. What would suit one would be quite out of place in another, and it is a great mistake to try to force upon a congregation what the majority of the people do not want. To thrust Hopkins's *Te Deum* on one congregation would be as great a mistake as to force Sankey and Moody's hymns on another. Let those who are in charge of the musical arrangements feel their way and find out what is acceptable to the majority, and then go on on those lines. Of course, we all know that there is in some quarters a growing desire for a more ornate kind of service. This is really only a matter of education. Our young people, at any rate, those belonging to our more wealthy families, are educated not only in music, but in the other arts. We do everything we can, provide them with the best teachers, and so forth, so that they may admire and appreciate all that is refined and beautiful. We cultivate the aesthetic side of their natures, and many of our homes are replete with all that is refined and elegant. Beethoven, Chopin, and Mendelssohn are literally at the finger-ends of some of our young folk, thanks to the education we have given them. Let us, therefore, remember that it will be very unfortunate if the rendering of the musical part of the service they attend is continually an outrage on these artistic tastes which we have done our best to cultivate. And let us be reasonable with these young enthusiasts and meet them where we can. Where it would be acceptable let us have the most artistic music, provided, of course, that it does not lose in heartiness and life. And if it is in good hands, there is no reason why it should. It is not artistic to have music without life and soul. And may I say it is also not artistic to do what is beyond our reach. We advocate good music, but that is not to say that it should be florid and difficult. It is better far to sing a simple anthem well, such as Stainer's "What are these?" and "Ye shall dwell in the land," than to do a cathedral anthem badly. I had almost said I would sooner

sing the "Old Hundredth" well than make a bad attempt at the "Hallelujah Chorus." Sir Hubert Parry, one of our leading musical men, says, "Music is rendered in some of our parish churches which would never be tolerated elsewhere." And why is this? Why is the music in so many of the churches so unsatisfactory? I venture to say because, with a few exceptions, they transgress this very rule I am referring to. They attempt to do a cathedral service with only the resources of a parish church choir, and the result is a conspicuous failure. So let us learn a better way, and not attempt too much. Difficulty is not necessarily a sign of merit. Let our idea of good music be not to attempt difficult things, but to aim at excellence in something, which is perhaps comparatively smaller, but which is well within our reach.

Let the choir remember, too, that in all probability they have most of the musical people in the choir, that a good many of the congregation are not really musical, and that to shoot over their heads will give dissatisfaction, and in the long run do harm to the very cause we love—the cause of good music. Then don't let the choir indulge too much in hymn-tunes of the florid and chromatic style, unless it be on the piano at home. Many of these tunes would make good glees and part-songs, but they are not good hymn-tunes. There are plenty of good solid tunes to be found, such as "Hollingshed," and "Austria," and "St. George," and "St. Agnes," and "St. Cuthbert," "Abends," "Warrington," and "Confidence," and "Euphony," which are eminently good from the musician's standpoint, and which can be sung by any congregation. It is contrary to musical art to ask people to sing what they cannot sing. When Haydn wrote his string quartettes, which are still unsurpassed as masterpieces of musical conception, he gave to each of the four instruments just exactly what it could play the best. The violin, the viola, and the 'cello have just the music best suited to each, and so these quartettes of old Father Haydn's are still unrivalled as models of artistic perfection. So let us remember that even in music, suitability to the end in view is a sure sign of good artistic taste.

DO NOT DEGRADE YOUR MUSIC.

Then, on the other hand, don't let us sacrifice the dignity of worship by introducing ditties of a cheap and common type—tunes which, dissociated from the words, are more suggestive of the nigger minstrel troupe than of worship. There may be a certain swing and go about some of these tunes which gains for them a momentary popularity, but it is only ephemeral and evanescent. There are plenty of good tunes such as those I have named, eminently congregational, and far more in keeping with the seriousness of divine worship. Then, above all, let the true spirit of worship pervade and fill all the choir does. I am afraid there is sometimes a tendency to let the "music of worship" deteriorate into the "worship of music." Let us give every attention to musical effect, let us make our services as perfect as possible, not for our own glorification,

and not even for the glorification of good music (the concert-room is the place for that), but let there be underlying and pervading all our work the one great motive of the worship of Almighty God. The choir occupy an important and honourable position. To be a good choir member, always at service, always at practice, always punctual, always ready for work—and I have known many such—means self-denial of no ordinary kind. But the work brings its sure reward in the delights of song in the public worship of the church, and in the knowledge of good work done in a good cause.

THE ORGANIST'S WORK.

In conclusion, let me say a few words about the organist and his work. The position he holds is an important and responsible one, and it is not claiming too much to say that he has the power to make or mar a service. He has many compensations, but much will be required of him. No matter how dull

the morning, or how small the congregation, the minister and the organist must be equal to *their* work, ready to put life into the service, and chase away the apathy that may be found in others. He has to train the choir, to choose the tunes, to keep up the interest of the members of the choir, and by his tact and discretion keep things going harmoniously. The organist should be in sympathy with the objects of the church with which he is connected, and he should have love and zeal for his work, or he will not excel. He must come with a devout spirit to his Sunday duties, not desirous of being admired for his brilliant execution, or even to show off the beauties of the organ, but willing to use all his talents and abilities in assisting the congregation in the act of public worship. He must throw himself into the spirit of the words, and must feel what he is playing, for no organist who does not feel what he is playing can inspire and lift up a congregation.

Some Common Faults in Organ Playing.

BY FOUNTAIN MEEN,

Organist of Union Chapel, Islington.



HE lamented death of our beloved Queen Victoria brought forth numerous articles dealing with the wonderful advancement which had taken place in science, art, and all branches of industry during her long and glorious reign. The art of organ playing is no exception to the rule, for along with the art of organ building, it has progressed in a truly remarkable degree. Nevertheless, while fully recognising the improvement, one cannot help being conscious of certain weak points which are noticed from time to time, more especially in the accompaniment of divine service.

At the request of the Editor of the JOURNAL, I have, therefore, noted down what I consider, in my humble opinion, to be some of the chief faults which have come under my notice.

First, the careless and slipshod way in which tunes and chants are sometimes given out. The object of playing over is not only to show what the tune is, but to give the congregation the pitch and time in which they are to sing, so that to play over at a very rapid pace and in a careless manner is not only useless but most irreverent. At the present time most congregations have not only the words but the music in their hands, so that it is no longer necessary to play a hymn-tune right through, but whether one line or eight lines be played the object named above should always be borne in mind.

Second, the abuse of the swell-pedal. Many seem to think that when the hands go on to the swell-manual the right foot should simultaneously go on to the swell-pedal, consequently we get the extremely ugly effect known as "pumping," besides

which, the right foot being thus engaged, the left foot has to work alone, good pedalling being thus made impossible. If, on the other hand, the swell-pedal be judiciously used it produces some of the most striking and beautiful effects of which an organ is capable.

Third, the indiscriminate use of 16 ft. stops on the manuals. Although the "doubles" are very useful, and are generally used in full organ effects, which, on modern organs, with their numerous "mutation" stops, would sound very thin and poor without them—they require to be used with great discretion in accompanying the service. In accompanying voices it is better not to use them, excepting where full, massive effects are required; for instance, in the "Hallelujah" from the "Messiah" they should not be used in any of the fugal passages, and to draw them when the sopranos alone sing "King of Kings," "Lord of Lords," etc., would be a glaring fault. They may be used with excellent effect for solo purposes, in conjunction with one of 4 ft. or 2 ft., and occasionally by themselves, played an octave higher; but I am sorry to say I have many times heard choral singing quite spoilt by the use of 16 ft. stops in the accompaniment.

Fourth, constantly using the lower octave of the pedal-board. This is a serious fault, and unfortunately, a very common one. As a rule the pedals should play the bass part *as it is written*. It is only on rare occasions that the notes should be played lower than written, and much discretion should be exercised in doing it.

Fifth, staccato pedalling. As a general rule, the pedal part should be as carefully played as the others, due regard being given to the value of the

notes and to phrasing. It frequently happens, however, that a congregation shows a tendency to drag, and this may be checked by playing staccato pedal notes for a time; but this should always be looked upon as a necessary evil, and not be allowed to develop into a habit. I may here mention that it is a very welcome relief to drop the use of the pedals altogether for a verse or two of a hymn or chant. Sometimes it may be possible to let nearly the whole of a Psalm be chanted without using the pedals—their re-entry has a very fine effect.

Sixth, unnecessary alteration of stops. One of the chief fascinations of a good organ is the ease with which charmingly-varied effects may be obtained, and it is, therefore, very necessary for an organist to exercise much judgment as well as skill in this matter. He may think, for instance, that he would like to use a certain stop for a particular

passage, but if it is not possible to make the alteration without mutilating the music, either by making an awkward pause on a chord, or leaving off entirely, surely it is better to discard the alteration than to ruin the composition. Let the mind be quite clear as to what is wanted, and then make the change at the most convenient opportunity, as rapidly as possible, and without disturbing the flow of the music.

Seventh,  I have often heard (years ago) hymns and chants started in this way. All I need say about it is that I trust the organists of the present day have too much self-respect to perpetrate such an atrocity.

I have thus enumerated some few "common faults" in the hope that they may be of some assistance to the younger and less experienced readers of this journal, by showing them what to avoid.

Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Robert Witty.

SUNDERLAND.—Flower Services were held at Williamson Terrace P.M. Chapel on August 11th. Appropriate sermons were preached by Mr. McColvin, of Chopwell. The display of fruits, vegetables, and flowers was very fine. At the evening service the choir, under the able leadership of Mr. J. G. Hunter, gave excellent renderings of the anthems, "I will sing of the mercies" (C. Darnton) and "Ye shall dwell in the land" (Stainer), the bass solo in the latter being well sung by Mr. T. Towers. On the Monday evening following, a Fruit Banquet was held, when fruits, delightful both to sight and taste, were distributed among the congregation.

The choir contributed to the enjoyment of the evening by singing splendidly "In that day" (F. C. Maker) and "I will sing of Thy power" (Jameau), also repeating the anthems sung on the Sunday evening. Mr. T. Towers gave a sympathetic rendering of "O Jesus, Friend unfailing" (Brookfield), and his sister, Miss Towers, was heard to advantage in Maurice Johnston's "Give them to eat," the latter being appropriately sung immediately before the distribution of fruit. Mr. Jos. Trevett gave a very helpful and inspiring address, in which he warmly eulogised the excellent services rendered by the choir.

New Music.

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Minuet for the Organ. By Myles B. Foster. 1s. 6d. An excellent composition of its kind. Very useful as a light piece in a recital programme.

Fantasy—Prelude for the Organ. By Charles Macpherson. 2s. Clever writing, but somewhat dull and uninteresting.

Elegie for Violoncello. By H. Waldo Warner. 1s. 6d. Smooth melody and ought to be popular.

Cradle Song for Violin. By W. H. Bell. 2s. A charming solo, with a very effective accompaniment, which needs careful playing.

Reverie for Violin. By M. Fallas Shaw. 2s. A more elaborate solo, well worth attentive study.

FORSYTH BROTHERS, 267, REGENT STREET, W.

Five Songs. By James Lyon. We can cordially commend these short songs as being well written and attractive both to singer and hearers. They are far above the average. Mr. Lyon marks the breathing places, which will be helpful to inexperienced vocalists.

MUSICAL NEWS, 130, FLEET STREET, E.C.

Notes on the Singing of Hymns. By Clement Antrobus Harris, A.R.C.O. 1s. This little booklet of forty-one pages is full of excellent advice and in-

struction to choirs. We have read it with interest and profit. Here are some of the subjects treated from which readers will gather the exact nature of the work: Metre, Rhythm, Pace, Pauses, Awkward Intervals, Bad Intonation, Elocution, Breathing, Chanting, Expression.

To Correspondents.

J. B.—We are sorry we do not agree with you in your view of the matter. In ninety-nine cases out of a hundred the decision rests with the church authorities and not with the organist.

FORTE.—We are of opinion that a good amount of organ is desirable in accompanying the psalms, where the sentiment calls for it. A very subdued accompaniment throughout is monotonous.

F. J. S.—(1) We cannot trace the piece. (2) You will find many hymn tunes with variations for the organ in "The Organist's Magazine of Voluntaries." Send for a list of contents.

E. R.—The anthem you refer to is "Seek ye the Lord" (Roberts), published by Novello.

The following are thanked for their communications: C. F. (Newcastle), D. E. (Peterborough), F. J. M. (Flint), S. D. W. (Wellington), T. R. (Bath), E. D. T. (Aberdeen), W. W. (Cardiff), T. A. (Oxford), E. E. (Lichfield), W. F. (Worthing).

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1. Open Diapason, No. 1	... 8 feet	56 pipes.
2. Open Diapason, No. 2	... 8 "	56 "
3. Stopped Diapason	... 8 "	56 "
4. Gamba	... 8 "	56 "
5. Principal	... 4 "	56 "
6. Harmonic Flute	... 4 "	56 "
7. Fifteenth	... 2 "	56 "
8. Trumpet	... 8 "	56 "

Swell Organ.

1. Double Diapason	16 ft. tone	56 pipes.
2. Open Diapason	... 8 feet	56 "
3. Röhr Flöte	... 6 "	56 "
4. Viol D'Orchestre (12 grooved)	8 "	44 "
5. Voix Célestes	... 8 "	44 "
6. Gemshorn	... 4 "	56 "
7. Mixture (three ranks)	...	168 "
8. Horn	... 8 "	56 "
9. Oboe	... 8 "	56 "

Choir Organ.

1. Gedacht	... 8 feet	56 pipes.
2. Dulciana (12 grooved)	... 8 "	44 "
3. Flute	... 4 "	56 "
4. Piccolo	... 2 "	56 "
5. Clarionet	... 8 "	56 "

Pedal Organ.

1. Open Diapason	... 16 feet	30 pipes.
2. Bourdon	... 16 ft. tone	30 "

Couplers.

1. Swell to Great.	4. Great to Pedal.
2. Swell to Choir.	5. Choir to Pedal.
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Lieblich Gedackt 8 "
Open Diapason 8 "
Salicional 8 "
Voix Célestes 8 "
Gemshorn 4 "
Mixture (three ranks).	...	4 "
Cornoepan 8 "
Oboe 8 "
Crescendo Pedal.	...	

	<i>Pedal Organ.</i>		
Open Diapason 16 feet.
Bourdon 16 "
Bass Flute 8 "
Violoncello 8 "

Couplers.

Great to Pedal. Swell Superoctave.

Swell to Pedal. Tremulant.

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Staccato Notes.

THE LATE EMPRESS FREDERICK was an earnest amateur of music, although she was not strictly a practical musician, like her brothers, Duke Alfred and the Duke of Albany, and her sister, the Princess Christian. She was a pupil for the piano of Mrs. Lucy Anderson, wife of the late Queen's "Master of the Musick," and for singing of Sir Michael Costa.

MADAME MELBA received during the past season a fee of 500 guineas for singing at a private concert. Kubelik received for "salon" work sometimes 200 and never less than 120 guineas, and Paderewski received 1,000 guineas for two soirées.

THE PRIZE in the chief choral competition at the National Eisteddfod held at Merthyr was won by the North Staffordshire Choir.

MUSICAL CIRCLES IN VIENNA are in a state of intense excitement, induced by the crisis now prevailing at the Conservatoire. The cause of this unusual disturbance of the harmony which should prevail in places musical is the engagement of the brilliant Dresden pianist, Herr Emil Sauer. He is to get £600 yearly, while the oldest professor does not get half that amount.

Accidentals.

M.A.P. tells an amusing little story about a dresser at the Savoy, who was, when he went to the theatre, ignorant of even the most ordinary words used in music. On his first night one of the company told him, during the performance, to go down to the stage and see what was going on. The dresser obeyed, but looked very blank on his return. "Where are they?" asked the singer. "Are they doing the quintette?" "I don't rightly know, sir," replied the new dresser, "but there's three ladies singin' and two blokes keep chippin' in!"

DAUGHTER: "Pa, this piano is horribly out of tune."

Nervous Parent: "Y-e-s, my dear, it is. I think you'd better not play on it any more until it has been tuned."

"Well, I won't. When will you have it done?"

"Oh, in a year or so."

DAISY: "What do you think? Clarice went out and sang at an entertainment in a private insane asylum."

Edie: "Did she say whether they showed their insanity much?"

Daisy: "Oh, yes; they encored her three times."



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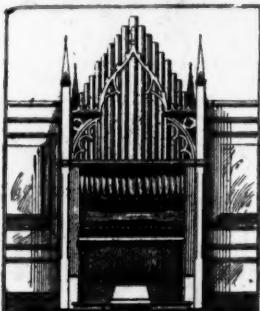
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